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QUESTIONS ON

ELOCUTION.

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DESIGNED TO AID THE STUDENT OF

SHOEMAKER'S "PRACTICAL ELOCUTION."

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ARRANGED BY

➡ J. B. LEECH. ➡

*Dean of the School of Oratory, National Normal University.*

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LEBANON, OHIO.  
PUBLISHED BY THE AUTHOR.



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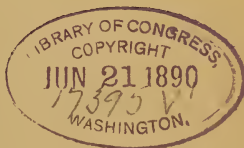
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1890

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J. B. LEECH.

*“Nascuntur poetae, fiunt oratores.”*

## ELOCUTION.

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1. What is Elocution?
2. What do you understand by “natural”?
3. What is the meaning of Expression as used in the definition?
4. What is included in “thought”, as here used?
5. What is included under Speech?
6. What is included under Gesture?
7. What relation does conversation sustain to human expression?
8. How is it related to public delivery?
9. Show the importance of Elocution in Physical Development.
10. What can you say of the habits of speech and manner in conversation?
11. What is said of conversation for its own sake?
12. How should the student govern self criticism?
13. What may be termed the a, b, c of speech?
14. Give three principles for conversational culture.
15. Read three passages in conversational style.
16. Explain the analogy between conversation and reading.
17. Explain the distinction between conversation and reading.
18. What can you say of the analogy between conversation and public address?
19. Give the distinction between conversation and public address.
20. How would *you* deliver a public address?
21. What is the most common fault among public speakers?

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22. What does the term, "Principles," include?
  23. Name the two grand divisions of expression.
  24. Discuss speech as a medium for conveying thought.
  25. Name the organs used in speech?
  26. Give the subdivisions of speech.
  27. Define Voice.
  28. What relation does Voice bear to Speech?
  29. Discuss the importance of voice culture.
  30. Upon what does the cultivation of voice depend?
  31. What basis for intelligent culture has scientific investigation afforded?
  32. Does the voice ordinarily receive strength and culture from constant use?
  33. Does it in this respect violate the common law of physical development? Why?
  34. Why should voice culture receive the first attention of the student of Elocution?
  35. How is Voice divided with reference to its culture?
  36. What is the relation of these subdivisions to the subject of voice?
  37. What is the Philosophy of Voice?
  38. How is voice produced?
  39. Name the organs necessary to voice production.
  40. What is the relation of the lungs to the vocal system?
  41. Explain the action of the diaphragm.
  42. What muscles control the action of the diaphragm?
  43. Where are the vocal cords situated?
  44. Describe their relative position and action in breathing and in voice production.
  45. Name the parts of the vocal system in the order of their use.
  46. How is voice affected by the cavity of the mouth?
  47. What does utterance imply?
  48. What are its subdivisions?
  49. How is voice development related to elocutionary culture?
  50. What is the distinctive aim of voice development?

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51. Upon what does rapid voice development depend?
  52. What are the subdivisions of Development?
  53. What can you say of breathing with reference to expressive culture?
  54. What can you say of it with reference to voice?
  55. State the order of treatment.
  56. Discuss, briefly, What we Breathe.
  57. Discuss, briefly, Why we Breathe.
  58. Discuss, briefly, How we Breathe.
  59. Enumerate Exercises in Breathing.
  60. What position should be observed?
  61. What caution should be observed?
  62. What does the Table of Vocal Exercises represent?
  63. Are these forms arbitrary? Why?
  64. To what end should they be practiced?
  65. How may you know you have mastered them?
  66. How many forms of voice are in the table?
  67. Name them in order.
  68. What relation does Natural bear to the other forms?
  69. Why should great care be observed in its practice?
  70. What can you say of the thought expressed by the Natural?
  71. Select and read three exercises in Natural.
  72. How does Full Force differ from Natural?
  73. Of what class of sentiment is Full Force the expression?
  74. Select and read three exercises in Full Force.
  75. What is the meaning of High and Low in the chart?
  76. Does it bear any specific relation to Pitch?
  77. What can you say of the mind in expressing the sentiments of High and Low?
  78. Select and read four exercises in High and Low.
  79. Describe the Effusive tone of voice.
  80. Of what sentiments is it the expression?
  81. Select and read two exercises in Effusive.
  82. Describe the Expulsive form.
  83. What are the characteristics of Expulsive sentiment?

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84. Select and read three exercises in Expulsive.
  85. Describe the Swell.
  86. Of what kind of sentiment is the Swell the language?
  87. Read two exercises in the Swell.
  88. Explain Sustained Force.
  89. What peculiarity of muscular action is necessary to its production?
  90. What relation does the thought of which it is the language bear to the form of voice?
  91. Read three exercises under Sustained Force.
  92. Explain Tremor.
  93. Select and read two exercises in Tremor.
  94. Describe, briefly, the muscular action in the production of the Full Breathing exercises.
  95. Of what kind of language is it the expression?
  96. Read three exercises in Full Breathing.
  97. What can you say of physical exercises as a means of vocal development?
  98. What of professional life in regard to physical exercises?
  99. Would manual labor entirely supply this want?
  100. How did the Ancients esteem such exercise?
  101. Give the First Series of Gymnastics.
  102. Give the Second Series of Gymnastics.
  103. Give the Third Series of Gymnastics.
  104. Give the Fourth Series of Gymnastics.
  105. Give the Fifth Series of Gymnastics.
  106. Give the First Series of Dumb Bell Exercises.
  107. Give the Second Series of Dumb Bell Exercises.
  108. Give the Third Series of Dumb Bell Exercises.
  109. Give the Fourth Series of Dumb Bell Exercises.
  110. Illustrate the Active and Passive position of chest.
  111. Which position should be kept in reading?
  112. Which position should be kept in walking?
  113. How do you account for the wonderful flexibility of the human voice?
  114. Define Quality, as applied to voice.
  115. What do the Qualities of voice constitute?

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116. How is Quality divided ?
  117. Give the reason for this division.
  118. Define Pure Quality.
  119. Describe the muscular action necessary for its production.
  120. What are its distinguishing peculiarities ?
  121. Of what sentiment is it the expression ?
  122. How is Pure Voice subdivided ?
  123. Define Simple Pure.
  124. Produce and explain an outline of Simple Pure Voice.
  125. Of what great field of expression is it the language ?
  126. Why is it, necessarily, the starting point of culture ?
  127. How does Orotund differ from Simple Pure ?
  128. How is Orotund fittingly described ?
  129. What two essentials of perfect speech does it combine ?
  130. What two essentials of perfect manhood does it require ?
  131. Of what thought is Orotund Voice the expression ?
  132. Select and read three exercises in Orotund Voice.
  133. What condition of mind does Impure Voice denote ?
  134. What are the subdivisions of Impure Voice ?
  135. Are these subdivisions the creations of the teacher ?
  136. Explain the relation of the soul to physical action.
  137. What, then, is the only way in which we can secure the proper physical action ?
  138. Of what sentiment is Pectoral Voice the language ?
  139. What are the Physical peculiarities of this voice ?
  140. Select and read two exercises in Pectoral quality ?
  141. Of what sentiment is Guttural Voice the language ?
  142. What caution should be observed in its use ?
  143. How is it produced ?
  144. Read two exercises in Guttural quality.
  145. Of what sentiment is Aspirated Voice the language ?
  146. How is it produced ? What does it include ?
  147. Select and read three exercises in Aspirated quality.
  148. Where is Falsetto Voice proper ?

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149. How is it produced ?
150. Select and read three exercises in Falsetto quality.
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151. What is Articulation ?
152. What are the two great essentials to correct articulation ?
153. What are elementary sounds ?
154. What are syllables ?
155. What are the organs of speech ?
156. To what are they compared ?
157. What are the causes of imperfect articulation ?
158. What can you say of the importance of articulation ?
159. Distinguish between Articulation and Pronunciation.
160. What is the standard of pronunciation ?
161. Are Orthoepists agreed as to the proper pronunciation of English words ?
162. Are they agreed as to the number of elementary sounds of the language ?
163. Should American pronunciation conform to English ?
164. Would you regard the pronunciation of London more highly than that of Philadelphia or Boston ?
165. How far should we conform to local usage ?
166. Repeat Pope's rule. Do you endorse it ?
167. To what is the adoption of a new form of pronunciation compared ?
168. How may we become accustomed to it ?
169. What rules for improvement in pronunciation and articulation are given ?
170. What is the foundation of good articulation ?
171. How would you teach phonetic spelling ?
172. Recite clearly and sharply the "What whim" exercise.
173. Recite the "Amidst the mists" exercise.
174. Recite the "Ceaseth, approacheth" exercise.
175. Give the long vowel sounds.
176. Give the short vowel sounds.
177. What does Webster call the vowel sounds not included in those two classes ?

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178. What classification does Shoemaker make of the elementary sounds?
  179. How does it differ from Webster's?
  180. Upon what is his (Shoemaker's) classification based?
  181. Write the vowel sounds with Webster's diacritical marks.
  182. Give the names of the diacritical marks.
  183. Give the subvocal sounds.
  184. Give the aspirate or breath sounds.
  185. Under what conditions is Italian **A** likely to be mispronounced? Give a few words as examples.
  186. What is the rule for the use of intermediate **A**? Name six words as examples.
  187. Under what conditions is short **O** likely to be mispronounced? Give five common words as examples.
  188. Give the conditions under which long **U** is likely to be mispronounced. Select six common words as examples.
  189. When should long **U** have the sound of long **OO**?
  190. Name four words illustrating the difference between the coalescents **ER** and **UR**.
  191. To what sounds is the vowel of coalescent **OR** most nearly related and how is it distinguished from them?
  192. Illustrate by pronouncing them carefully the distinction between the sound of **UR** in **FURRY** and the sound of the same combination in **CURRY**.
  193. What are alphabetical equivalents?
  194. What are cognates? Name three pair.
  195. What are contrasts? Name three pair.
  196. What is a word of one syllable called? of two? of three? of four or more?
  197. What is the last syllable of a word called? Next to the last? Third from the end? Fourth?
  198. Where do nouns of two syllables generally have the accent?
  199. Name three exceptions to this rule.
  200. Where do verbs of two syllables generally have the accent? Give four examples.

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201. Where do adjectives of two syllables generally have the accent? Give four examples.
  202. Are nouns and verbs ever distinguished from each other by a change of accent?
  203. Are adjectives and verbs ever so distinguished? If so, give examples.
  204. Where do words of more than two syllables usually have the primary accent?
  205. What is the "favorite accent" of our language?
  206. Name six exceptions to the above rule.
  207. What class of words retain the Classical accent?
  208. When may the Classical accent be ignored?
  209. Words from the French usually have what accent?
  210. What can you say of words used antithetically?
  211. The letter **A** as an unaccented prefix usually has what sound? Give examples.
  212. The letter **A**, final in a syllable or word usually has what sound? Give examples.
  213. What initial syllables generally require **I** to be long?
  214. When does **N** have the sound of **NG**?
  215. Name eight words, in common use, in which **O** has the sound of short **U**.
  216. Give the sounds of **C**, **X** and **Q**.
  217. Give Webster's list of words in which **S** of the prefix **DIS** takes the **Z** sound.
  218. Which gives the longer list, Webster or Worcester?
  219. Name three words in which **S** is frequently incorrectly sounded like **Z**.
  220. Should the **TH** combination in **WITH** as a prefix have the subvocal or aspirate sound?
  221. What can you say of the same combination in **WITH** as a suffix? Give examples of each.
  222. What is the rule for the **EN** terminations? Give six examples.
  223. What exception to the above rule? Give examples.
  224. What can you say of **E** in the adjective termination **ED**?
  225. Should we make a distinction between prose and poetry in the termination **ED**?

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226. Pronounce **AMAZEDNESS** and **SWIFT-WINGED** and give the rule for the **ED**.
227. What can you say of **ED** following an aspirate sound?
228. Chemical terms ending in **INE** and **IDE** usually require what sound of **I**?
229. Give the rule for **IN** terminations.
230. Give the rule for **AIN** terminations.
231. Under what condition is the letter **B** silent?
232. What sound has **S** in such words as *Asia*, *Persia* and *nausea*?
233. What is the sound of **T** in the termination **TLE** following **S**? Give six examples.
234. Pronounce the plurals of **TRUTH**, **YOUTH** and **BREATH**?
235. Pronounce the plurals of **BATH**, **LATH**, **OATH** and **SWATH**.
236. Give the singular of **BOOTHES**.
237. What is the rule for the pronunciation of **A** as an article?
238. For **THE** as an article?
239. How should **Y** be sounded in the pronoun **MY**?
240. How should the conjunction **AND** be pronounced?
241. How is the expression, "We shall miss you" frequently uttered?
242. Do the many irregularities of our language afford any excuse for carelessness on our part?
243. How many sounds are there in the English language?
244. Is it of advantage to have many sounds?
245. What can you say in favor of treating **OR** as a coalescent?
- 
246. In what does true Expression consist?
247. What is included in Elocutionary Expression?
248. How, only, may it be made effective?
249. What does it pre-suppose?
250. What is necessary to the proper comprehension of a sentiment?

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251. What will naturally follow the proper comprehension of the language?
  252. How will comprehension and sympathy affect the expression?
  253. What is necessary, in addition to comprehension and sympathy, to true Expression?
  254. From what should true Expression be distinguished?
  255. Name the three great essentials to effective speech.
  256. Define Modulation.
  257. Give the subdivisions.
  258. What is said of Quality?
  259. Define Pitch.
  260. How are changes in pitch produced?
  261. What regulates the changes of pitch?
  262. What organs are affected in producing the different degrees of pitch, and how?
  263. How many divisions of pitch naturally result from the above considerations?
  264. Name these divisions and give the style of language corresponding to each.
  265. Select and read three exercises under each division.
  266. Define Force.
  267. By what must the force of speech be regulated?
  268. How are changes of force produced? Illustrate.
  269. How is true Force oftenest made manifest?
  270. Of what is it a result?
  271. Against what common error should you guard?
  272. What are the natural divisions of Force?
  273. Give the style of language corresponding to each.
  274. Read two exercises under each division of Force.
  275. Define Time.
  276. What is said of sentiment with regard to time?
  277. Enumerate some faults in its application.
  278. What do appropriate changes of Time reflect upon the speaker?
  279. How is Time divided?
  280. Define Rate.

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281. Give the natural divisions of Rate.
  282. What sentiments correspond to each division?
  283. Read two selections under each division.
  284. Explain the "Combination Exercise."
  285. Define Quantity.
  286. Illustrate your definition by examples.
  287. Give the divisions of Quantity.
  288. Give controlling principles in changing?
  289. Read two exercises under each division.
  290. Define the Pause.
  291. What are the divisions?
  292. Explain the Grammatical pause.
  293. Explain the Rhetorical pause.
  294. Is punctuation a key to Rhetorical pause? How would you teach beginners?
  295. Read examples under each class.
  296. What is a Slide of the voice?
  297. Give the classes. What is the circumflex?
  298. What is the province of Slides in the expression of thought?
  299. How does the Slide affect the accuracy of speech? Illustrate.
  300. What is the "Crowning Power" of expression?
  301. What can you say of the different degrees of Slides?
  302. How are Slides divided?
  303. Discuss the Conversational Slide.
  304. How is language divided with reference to the Emphatic Slide?
  305. What does Positive language comprise?
  306. What slide does it take? Why?
  307. What does Negative language comprise?
  308. What slide does it take? Why?
  309. What other considerations should you observe in the use of the Slides?
  310. What is the use of the Wave or Circumflex?
  311. Explain the Rising Circumflex.
  312. Explain the Falling Circumflex.

313. Explain the diagram exercises in Slides.
  314. Define Inflection.
  315. Compare Inflection and Slides.
  316. Read exercises illustrating the Slides.
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317. Define Gesture.
  318. What relation does Gesture sustain to speech?
  319. What is the source of all true art?
  320. What is said of rules in the use of Gestures?
  321. Produce the Outline of Gesture.
  322. Discuss, fully, Conversational Gesture.
  323. Discuss, fully, Oratorical Gesture.
  324. Discuss, fully, Dramatic Gesture.
  325. Give six Laws of Gesture.
  326. Discuss Priority. Explain fully, and illustrate.
  327. Discuss and illustrate Retroaction.
  328. Discuss and illustrate Opposition of Agents.
  329. Discuss and illustrate Stability.
  330. Discuss and illustrate Unity.
  331. Discuss and illustrate Rhythm.
  332. What is meant by Position as used in Gesture?
  333. Illustrate the proper position.
  334. Name the two common forms, assumed by the body, in Position.
  335. What is said of the Passive Form?
  336. Illustrate the principle.
  337. What is said of the Active Form? Illustrate.
  338. What general directions are given for the body movements.
  339. Discuss Head Movements.
  340. What are the three purposes of Arm Movements?
  341. Give examples of each.
  342. Give guiding principles for straight and curved lines.
  343. Give the different directions of arm movements.
  344. When should you use Middle Line Gestures?
  345. When Ascending Line?

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346. When Descending Line?
  347. What is the relative importance of the hand position?
  348. Name the different positions of the hand.
  349. What is the Supine Position and when is it proper?
  350. What is the Prone Position and when proper?
  351. What is the Vertical Position and when proper?
  352. What is said of Double Gestures?
  353. Recite examples of Middle Lines—One Hand Supine.
  354. Recite examples of Middle Lines—Both Hands Supine.
  355. Recite examples of Ascending Lines—One Hand Supine.
  356. Recite examples of Ascending Lines—Both Hands Supine.
  357. Recite examples of Descending Lines—One Hand Supine.
  358. Recite examples of Descending Lines—Both Hands Supine.
  359. Recite examples of Middle Lines—One Hand Prone.
  360. Recite examples of Middle Lines—Both Hands Prone.
  361. Recite examples of Ascending Lines—One Hand Prone.
  362. Recite examples of Ascending Lines—Both Hands Prone.
  363. Recite examples of Descending Lines—One Hand Prone.
  364. Recite examples of Descending Lines—Both Hands Prone.
  365. Recite examples of Middle Lines—One Hand Vertical.
  366. Recite examples of Middle Lines—Both Hands Vertical.
  367. Recite examples of Ascending Lines—One Hand Vertical.
  368. Recite examples of Ascending Lines—Both Hands Vertical.
  369. Name and illustrate the miscellaneous positions of the hand.
  370. What guiding principles are given for the Lower Limbs in Gesture?

371. What is said of the Index Finger?
372. Give examples of Index Finger Gestures?
373. How is Facial Expression related to speech?
374. What is its relative importance?
375. Where do proper gestures originate?
376. Name and explain the divisions of Facial Expression.
377. Give Guiding Principles.
378. Select and read exercises illustrating the above principles.
379. What is said of Transition in Gesture?
380. What of the Climax?
381. Where may we find the best models for attitudes and actions in Gesture?
382. What is said of Repose of Manner?
383. Name six Cautions to be observed.
384. What are the objects to be attained in Gesture?
385. How are they to be attained?
386. Why should you *thoroughly* comprehend the Principles of Gesture?
387. Will you always make the same Gesture on the same assertion? Why?
388. Is Gesture an *exponent* or *helper* of Speech?
389. What is the Highest Art?

## MISCELLANEOUS POINTS.

390. Who is the truly educated man?
391. For what is man most esteemed?
392. Through what other means than speech have men expressed themselves?
393. What is the sphere of the human voice in the world of expression?
394. What is necessary to secure the highest results of speech?
395. Discuss, at length, the importance of Elocution in Physical Development.
396. Discuss its importance with reference to Social Life.
397. Treat of it in relation to Business Life.
398. Treat of it in relation to a Public Career.

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399. What is said of cleanliness?
  400. What of courtesy and morality?
  401. Discuss, at length, the first common fault of the Voice.  
Give your method of correcting it.
  402. What is said of the "body of sound"?
  403. What is the true source of vocal strength?
  404. Discuss some of the common faults of articulation.
  405. What does a distinct enunciation reflect upon the speaker?
  406. What is said of the faults of Expression?
  407. Name the most common.
  408. Where do we find our best models in expression?
  409. What is the result, in most cases, of the teacher's influence upon his pupils?
  410. Name the common sources of faulty gestures.
  411. Discuss, at length, the remedies for the faults you have named.
  412. What is said of the cultivation of the ear in correcting faults of speech?
  413. To what extent should drill on elementary sounds enter into early practice?
  414. Which tones should the teacher aim to develop most, head, throat, or chest?
  415. Speak of the importance of developing the intercostal muscles.
  416. Illustrate from the board your method of teaching beginners.
  417. What is true reading?
  418. What additional steps would you introduce in more advanced instruction?
  419. Give outline of advanced instruction.
  420. What can you say of EACH THOUGHT in reading and speaking?
  421. What of Enunciation?
  422. Give the Fundamental Principles of Public Address.
  423. How should you practice?
  424. Speak of characterization.
  425. How can the highest natural expression be attained?

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426. Discuss Emphasis.
  427. How do Accent, Emphasis and Modulation differ?
  428. Classify Stress. Define and illustrate each class.
  429. What do you understand by Phrase Melodies?
  430. Explain Monotone and Falling Ditone.
  431. Define Rising Ditone and Rising Tritone.
  432. Explain Falling Tritone and Alternation.
  433. What is the Diatonic Scale?
  434. What is the Chromatic Scale?
  435. Explain the Rising Triad Cadence.
  436. Explain the Falling Triad Cadence.
  437. Define the prepared cadence.
  438. How many prepared cadences can there be?
  439. Define, mutable, immutable, indefinite and long quantity syllables.
  440. Give examples of each. Which is best suited to Elocutionary display?
  441. What is Rhythm?
  442. Does it exist in Prose? Illustrate.
  443. Define Epic poems. Give two examples.
  444. Define Lyric poems. Give two examples.
  445. Define Dramatic poems. Give two examples.
  446. Define Didactic poems. Pastoral. Satirical.
  447. What are Epigrams? Epitaphs?
  448. State Principles of Poetry.
  449. Give three examples of Principle IV.
  450. Give three examples of Principle V.
  451. Give two examples of Principle VI.
  452. What reason underlies Principle VII.
  453. Why is Principle VIII more applicable to poetry than to prose?
  454. Define Parallelism. Alliteration.
  455. What is the main feature of the Language of the Bible?
  456. Discuss the first common fault presented.
  457. Discuss the second fault.
  458. Name other false styles of Bible Reading.

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459. What is said of the Professional Style?
  460. What of the Inflated Style?
  461. What of the Pious Tone?
  462. What of the Trifling Style?
  463. How should the Scriptures be read?
  464. Give a list of words in which there is great similarity in sound and meaning.
  465. Why should they receive special attention?
  466. Discuss Transition in tone and manner.
  467. What is necessary to the clear comprehension of a discourse?
  468. What analysis is suggested?
  469. What effect will such an analysis have upon the expression.
  470. In addition to such analysis what should you also ascertain?
  471. Whence do we obtain our highest conception of Repose?
  472. What is Art? What is its highest power?
  473. Of what is Repose the emblem?
  474. Give Outline of Public Reader.
  475. Speak of his General Education.
  476. Should he be a student of men and nature?
  477. What should be his object?
  478. Give outline under choice of Selection.
  479. How may an unworthy theme serve a good purpose?
  480. What do you mean by the immediate and remote purpose of a theme?
  481. What is proportion, as applied to a literary production?
  482. What is a symmetrical selection?
  483. What would be a violation of symmetry?
  484. What effect has the rendering of a selection upon the reader, from the standpoint of the audience?
  485. What is meant by the essence of a selection?
  486. What is a Climax?
  487. What is a positive climax?
  488. What is a negative climax?

- 489. What is the Major Positive Climax?
- 490. What is the Major Negative Climax?
- 491. What are Minor Positive Climaxes?
- 492. What are Minor Negative Climaxes?
- 493. What is an anti-climax?
- 494. What is the principle relating to new thought?
- 495. By what standard do you determine the value of a particular thought?
- 496. Compare Elocution and Music.
- 497. What are the three languages of Elocution?
- 498. How does Elocution rank among the Arts?
- 499. Do we influence more by words or by gesture? Why?
- 500. Can you become truly proficient in Elocution, as an Art, by imitation, alone? Of what is the highest Art the result?



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